

in Persia, which, doubtless, was widely communicated to other Eastern countries, would readily spread the influence of the same style. The influence of the Arabs in Persia and Damascus, the mosques and fortifications of Constantinople were everywhere, within the same style; groups of natural flowers are everywhere found growing beside one another, and combined in groups of conventional Arabian ornament. The influence of nature is the first and most prominent feature of the Persian mixed style. In a book from the India Office (Persian MSS. 1.111, and 1.112, p. 22, example of this; the outside is printed in the same Arabic hand as the inside (Plate XLV) The style Persian is character.

The ornaments on Plate XLV, from a Persian MSS. in the British Museum, present also the mixed style of the Arab and Persian. The geometrical patterns are purely conventional ornament, and have great affinity with the Arabian. The arabesque is of Persian origin. Nos. 1-10, on the contrary, are from a book of pictures, representing objects in the world; they possess great elegance, and the motifs are well executed with the pen.

The patterns on Plate XLV, from a Persian MSS. of ornaments and dices, and probably were intended for games, they are of Persian origin. Compared with the Arabian and Moslem patterns, they show a more delicate, more in the distribution of form and in the arrangement of colour. The patterns of the Arab and Persian subjects, the secondary and tertiary patterns are much more delicate than in the Arabian (Plate XXXIV), or in the Moslem, where blue, red, and gold, are the principal colours used, as may be seen at a glance, with much increased effect.

The ornaments on Plate XLVI, also, show greater affinity with the Arabian; Nos. 7, 12, 13, 21, 22, 23, are very common ornaments for the heads of chapters in Persian MSS., indeed there is but little variety to be found in these positions as they are. Compared with the Arabian MSS. (Plate XXXIV), a great similarity is to be found in all the leading lines of the construction of the patterns, and also in the surface character of the ornaments themselves; but the masses are much less evenly distributed. However the same general principles prevail.

Plates XLVII and XLVIII, are arranged from a very curious Persian book at South Kensington Museum, which appears to be a reproduction of a pattern-book. The designs exhibit much elegance, and there is great simplicity and ingenuity displayed in the conventional rendering of natural forms. Both these Plates and Plate XLVIII, are very valuable, as showing the extreme limit of this conventional rendering reached, but not exceeded. When natural forms are used as decoration, and subjected to a geometrical arrangement, they can have neither shade nor shadow, as was the case with the later MSS. of the Medieval School, see Plate LXXXIII, without falling under that reproach so justly due to the hard paper and floral copies of ancient times. The ornament at the top of Plate XLVIII, which forms the title-page in the book as well as the borders throughout, present that mixed character of conventional ornament arranged in conjunction with the ornamental rendering of natural forms, which we now consider as characteristic of the Persian style, and which, we think, renders it so much inferior to the Arabian and the Moslem.

PERSISCH.

PERSIAN N° 1.

PERSES.

TAPEL XLIV

PL XLV

